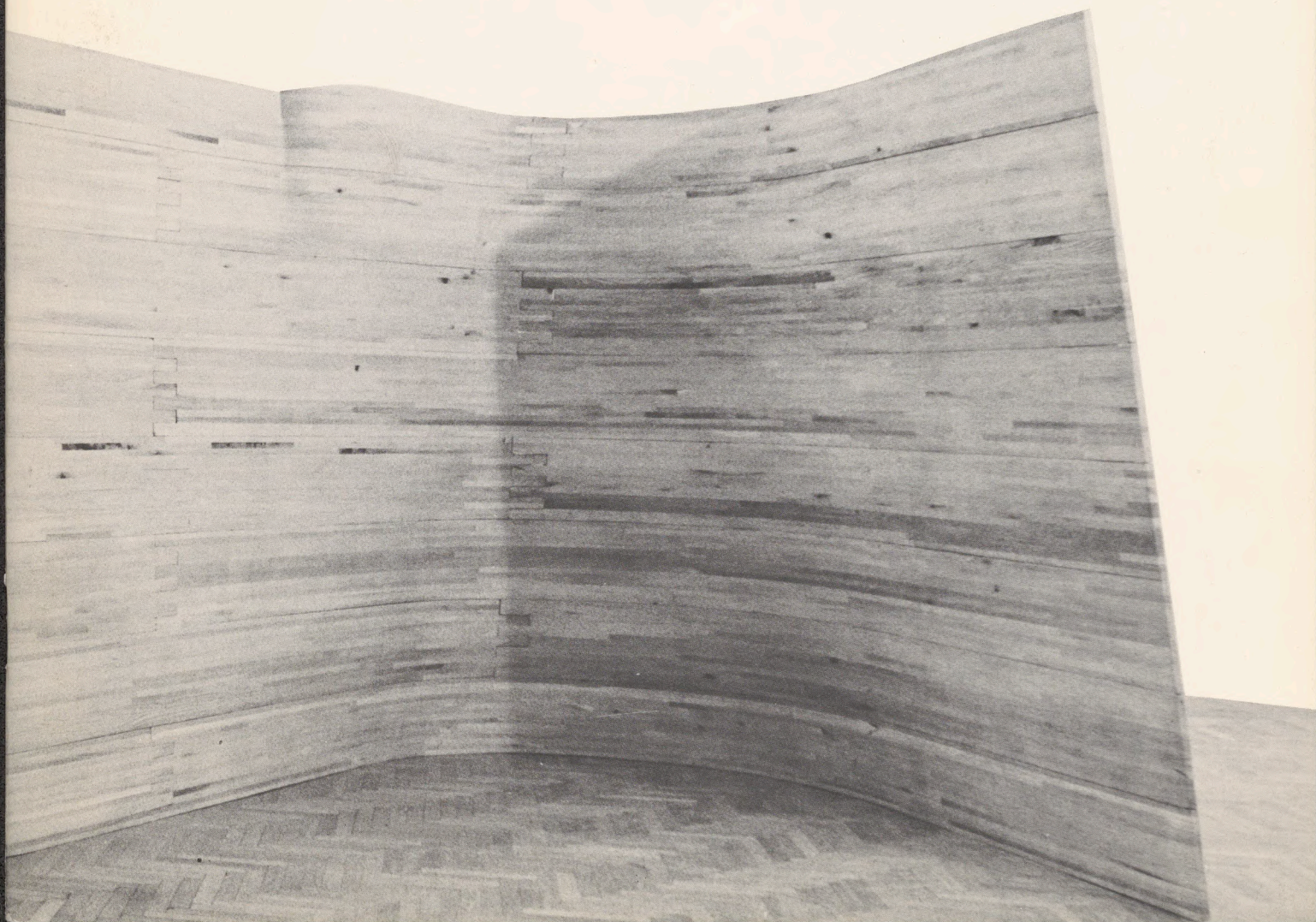


CORCORAN GALLERY OF ART 21ST AREA EXHIBITION

sculpture



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October 14 - November 26, 1978

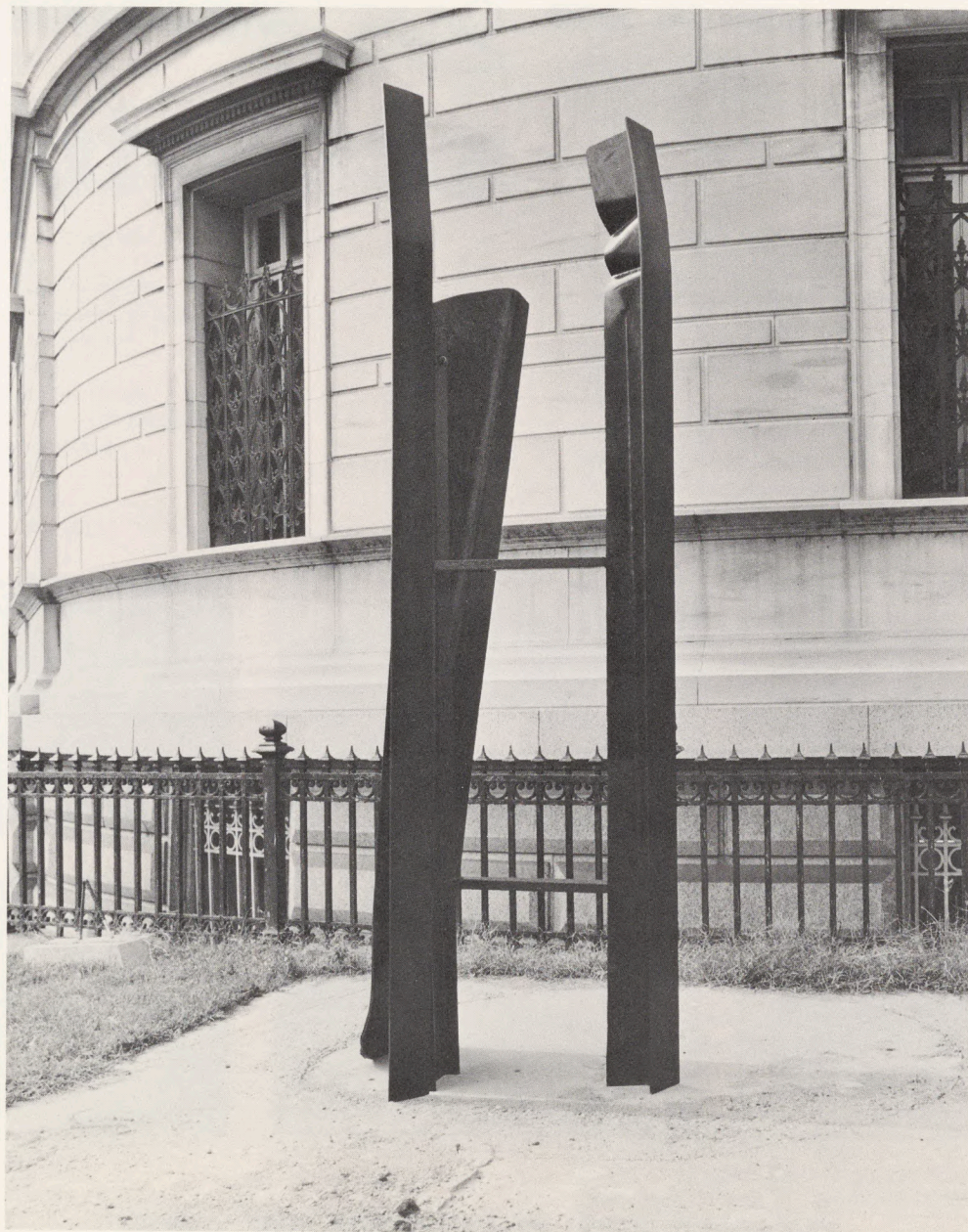
21ST AREA EXHIBITION

sculpture



CORCORAN GALLERY OF ART

Washington, D.C.



14. John McCarty, *Rialmar*

Washington Sculpture: 1978

The Corcoran's *21st Area Exhibition* gives us a chance to undertake an overdue examination of sculpture in the Washington vicinity. In the past, Corcoran juried area shows have included all media; inevitably with such guidelines the juror is confronted with more painting and graphic work than three-dimensional objects and it is often more difficult to see, to really examine the sculpture in such an array, than is true if only sculpture is presented. At least based on the present exhibition, which is both diverse and focused and whose quality is unusually high for an area show, this thesis is certainly strengthened.

Washington is, of course, still best known for its color painting tradition. However, the diversity in the Washington area and the increased activity of its art scene in general are all reflected in the present show.

In 1976 the first single medium area show included photographs and was juried by Sam Wagstaff, the well-known collector of photography. This year's juror, Maurice Tuchman, Senior Curator of Modern Art at the Los Angeles County Museum, is a scholar in the area of 20th Century art, but is particularly interested in sculpture. Indeed, he organized one of the seminal sculpture exhibitions of the contemporary era, "American Sculpture of the 60s," in 1967. Maurice Tuchman selected the present exhibition and awarded the three cash prizes as well as three honorable mentions. The first prize of \$1,500 goes to Nade Haley; the second prize of \$1,000 to David Logsdon; and the \$750 third prize to

John McCarty. Honorable mentions are awarded to Christopher Gardner, Stephen Ludlum and V. V. Rankine.

Marti Mayo, Coordinator of Exhibitions, has carried out this complex project from beginning to end. To Marti the Gallery owes a special debt of gratitude; we have all learned a great deal from Marti about how to successfully organize an area show. It is not a simple matter. Marti was assisted by interns Lisa Schwartz and Homa Rouhani, to whom we are also especially grateful. I want also to acknowledge the following people whose assistance to this project has been invaluable: Tony Blazys, Nancy Brett, Shelby Cave, Virginia Delfico, Peter Fleps, Einar Gomo, Pam Lawson, Doug Martin, Peter Marzio, Jim Opinsky, Howard Osborne, Peter Thomas, Chuck Vargason, Susan Williams and Bill Yates.

Finally, I want to express on behalf of Marti Mayo, myself, and the juror, Maurice Tuchman our particular thanks to all of the 278 artists who entered the show.

Jane Livingston



Maurice Tuchman, juror, with Haley's *Curved Space*

Statement by the Juror

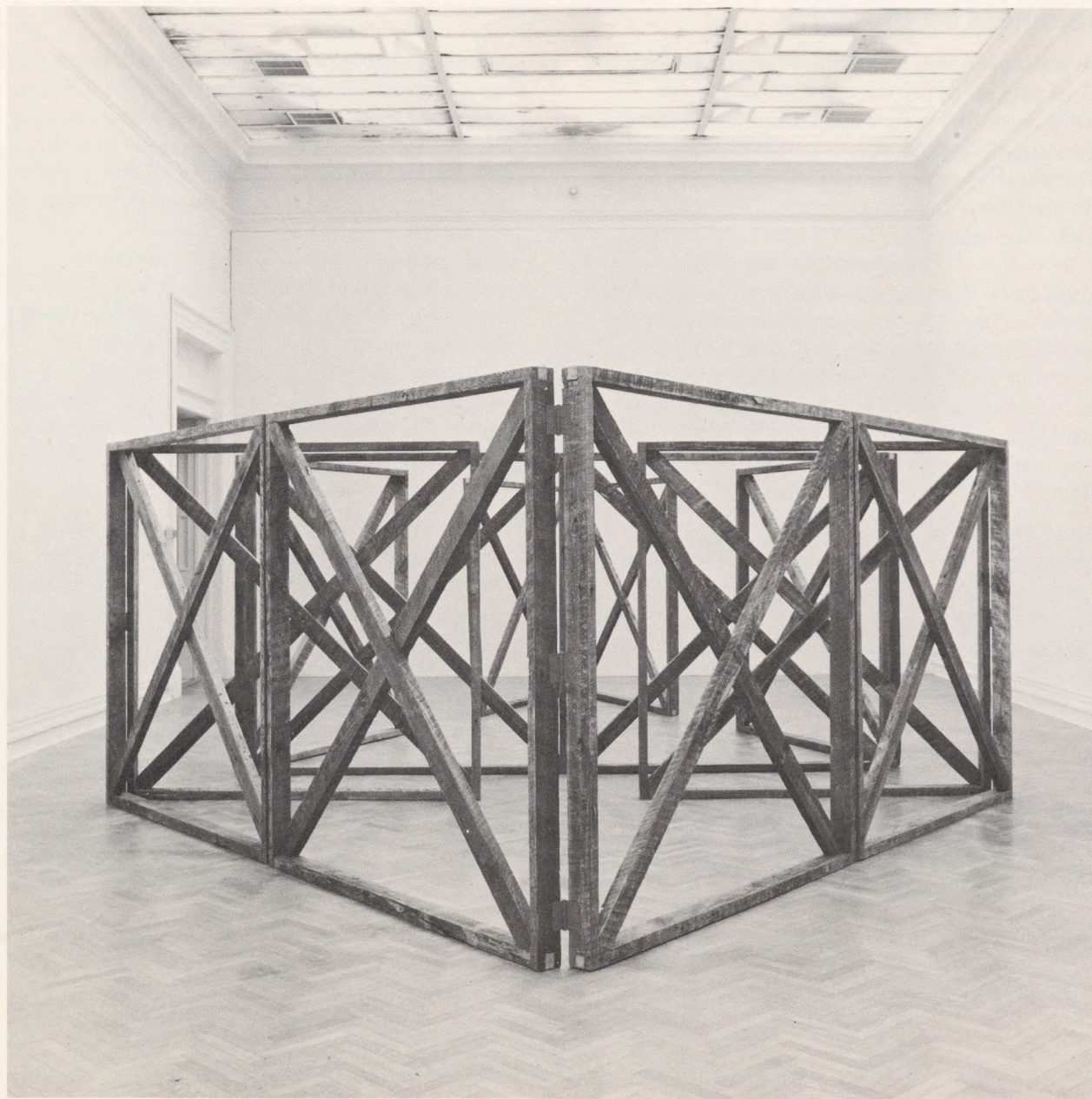
This exhibition of art from the Washington area is not a knockoff of last month's *Artforum*. Any visiting juror to a region away from home stands expectant of displays of rampant imitation, and gauges his feelings of satisfaction or despair in line with the frequency and blatancy of artworks vis a vis the latest rage. Coming to Washington I'm certain most colleagues of mine would expect, as I did, to encounter scores of sculptures that derive from the resurgent constructivism, the new plastic supperrealism, yet more Minimalism, and lots of photographic video-taped conceptualism. And one would certainly be keyed up in Washington to expect painting of the color-field persuasion to overflow and inundate three-dimensional volumes.

Not so. The two top award-winning sculptures embody the ambitious striving characteristic of strong sculptors historically. Clearly there are first-rate sculptors in this town of painters. And who can fail to be moved by Haley's and Logsdon's grand, immaculately executed, environmentally conceived works? Their lyricism and ingenuity, on a monumental scale, should make the museum-goer conscious of their precarious claim upon survival in a world where these works may not secure a permanent home. Yet these are not public sculptures; they do not call out for a facade or for an outdoor intersection: they are really studio works, asking for intimate scrutiny in an interior and circumscribed space. These are works born, one feels, of real creative necessity. They are not created to hold dialogue with recent art history.

A serious viewer of this exhibition will know that most of the 27 artists, selected from the 278 who submitted their work for judging, knew their art history. Modern art experiences enter into the techniques seen here, as much as these esthetic experiences are indicated in terms of broader stylistic parameters. McCarty's cannily knowing steel sculpture is unthinkable without the example of David Smith and Caro, but it is winningly sophisticated and deft in these terms. The other artists in the show may or may not relate directly to other artists, but of more importance is the keen commitment to volumetric expression or to fetishistic expressionism. Sometimes, as in the case of Rankine, the painting/sculpture demarcation line is explored.

Finally, one is surprised not to find more high-craft sculpture in this region, at least this year. One is pleased to find the seductions of color in sculpture so often played down. Overall the impression is of true and personal art being made by artists for those hidden reasons and out of inexplicable individualistic need, again.

Maurice Tuchman
Senior Curator of Modern Art
Los Angeles County Museum of Art



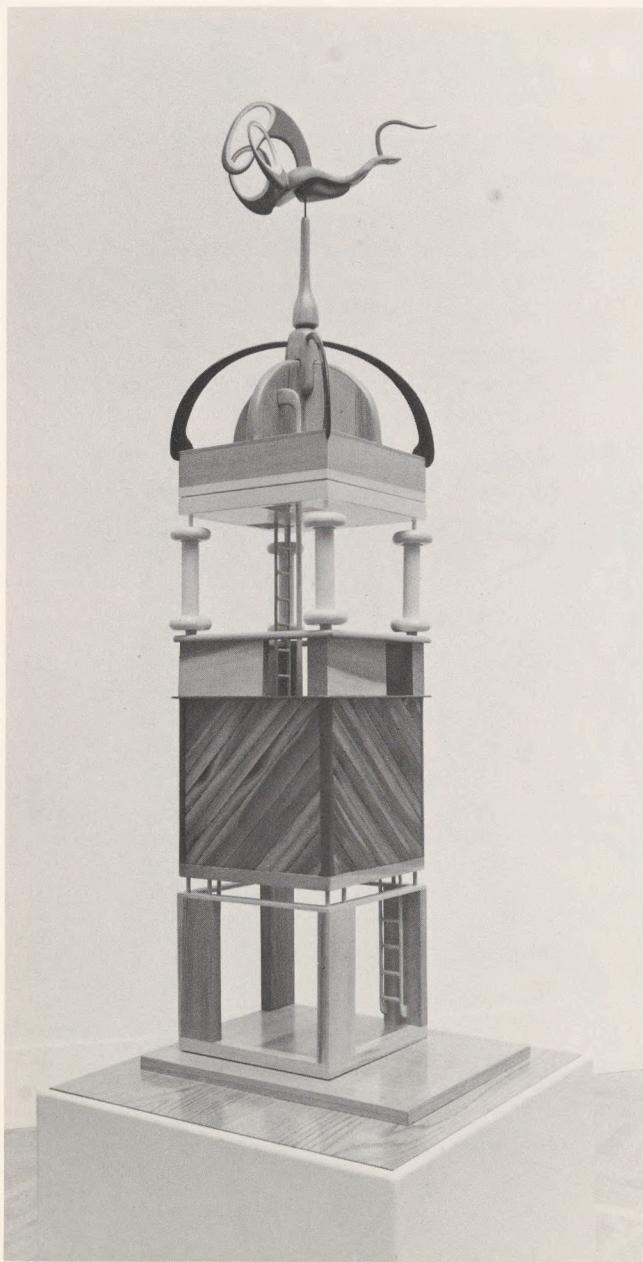
12. David Logsdon, *X Square*

Catalogue of the Exhibition

Dimensions are in inches and do not include base or pedestal; height precedes width precedes depth.

1. Dickson Carroll, *Observatory*, 1978
wood, 54 x 12 x 12
2. Janos Enyedi, *Bessemer Curtain*, 1978
steel, welded and bolted, 70 x 78 x 78
3. Elizabeth C. Falk, *The Doorway*, 1977
polyester resin and wood, 84 x 41 x 21
4. Nil Felts, *Mickey Mouse Mummy*, 1976
wood, papier mache, cloth and polyester resin, 28 x 15 x 8
5. Peter C. Fleps, *Untitled*, 1978
painted wood, glass and photographs,
16 x 130 x 10
6. Christopher Gardner, *Second Stage*, 1978
painted wood, 24 x 42 x 42
(Honorable Mention)
7. Daniel Geier, *Module Construction*, 1978
concrete, 49 x 264 x 72
8. Eugene M. Geinzer, S.J., *Siderocker*, 1978
maple and sedgiwa wood, 29 x 42 x 18 $\frac{3}{4}$
9. Vanessa Guerin, *A Solemn Shoe-shine Service*,
1978
tableau, 96 x 144 x 192
10. Nade Haley, *Curved Space*, 1977-78
red oak, 96 x 360 x 1
(First Prize)
11. J. Blevins Kirby, *Axxident Investigator Trench
Coats — Night and Day*, 1977
(Night) tar-paper and staples, (Day) aluminum
and staples, 54 x 54 x 3
12. David Logsdon, *X Square*, 1978
wood, 72 x 158 x 389
(Second Prize)
13. Stephen Ludlum, *The Camellia Palace*, 1978
wood, 144 x 1380 x 648
(Honorable Mention)
14. John McCarty, *Rialmar*, 1978
steel, 123 $\frac{1}{4}$ x 50 $\frac{1}{4}$ x 27
(Third Prize)
15. Mark Oxman, *Small Figure*, 1978
plastic, 32 x 9 x 7 $\frac{1}{2}$
16. V. V. Rankine, *Stand*, 1977-78
acrylic paint on marine plywood,
108 x 52 x 3 $\frac{1}{2}$
(Honorable Mention)
17. Jim Sanborn, *Quadrant*, 1978
concrete, weathering steel, sand and
aluminum, 38 x 20 x 26 feet
18. Joan Marsh Smith, *Angelic Wood*, 1978
plywood, pencil and chalk, 48 x 36 x 4 $\frac{1}{2}$
19. David Staton, *Landscape*, 1977-78
wood, 42 x 84 x 90
20. Hilda Thorpe, *Rhea*, 1978
handmade paper, 58 x 144 x 6
21. Hildegard van Roijen, *Conjecture*, 1978
welded steel and paint, 24 x 24 x 14
22. Maria L. Velez, *Choir II: Gray/Brown*, 1977
acrylic on wood, 4 $\frac{7}{8}$ x 26 x 20
23. Tad H. Wanveer, *Music Fixer/Lover Lady*, 1978
wood and peat moss, 120 x 360 x 360
24. Nick Ward, *Vermillion Sunset*, 1977
mild steel, 36 x 63 x 52
25. Genna Watson, *Extension*, 1977-78
papier mache and combination media, life size
26. William Arthur Wiley, *Peter*, 1978
clay and stone, 5 x 21 x 15 $\frac{1}{2}$
27. Sara Yerkes, *Wind Machine*, 1978
mixed media, 108 x 96 x 144

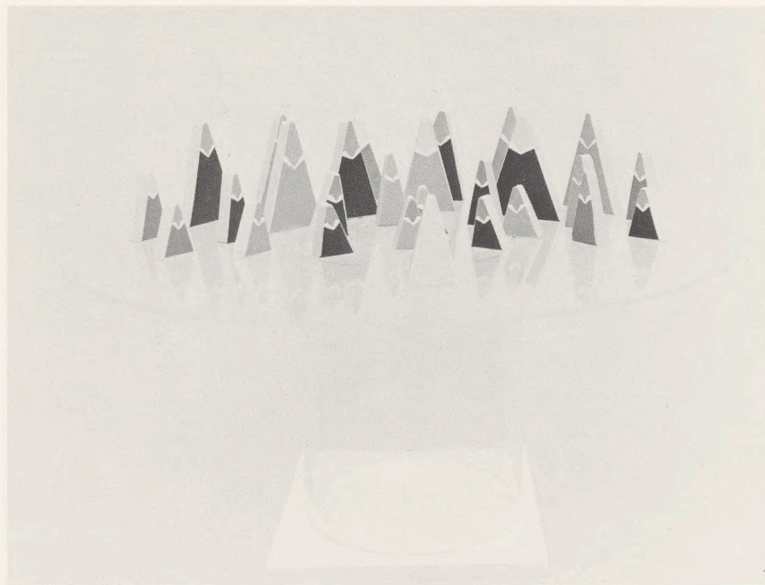
Each work has been lent by the artist. Some are for sale; further information is available from the Gallery. (638-3211)



1. Dickson Carroll, *Observatory*



15. Mark Oxman, *Small Figure*



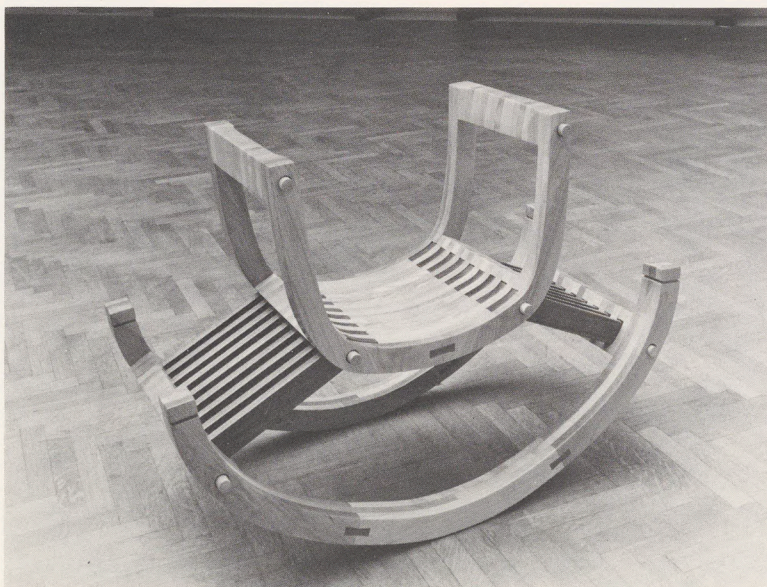
22. Maria L. Velez, *Choir II: Gray/Brown*



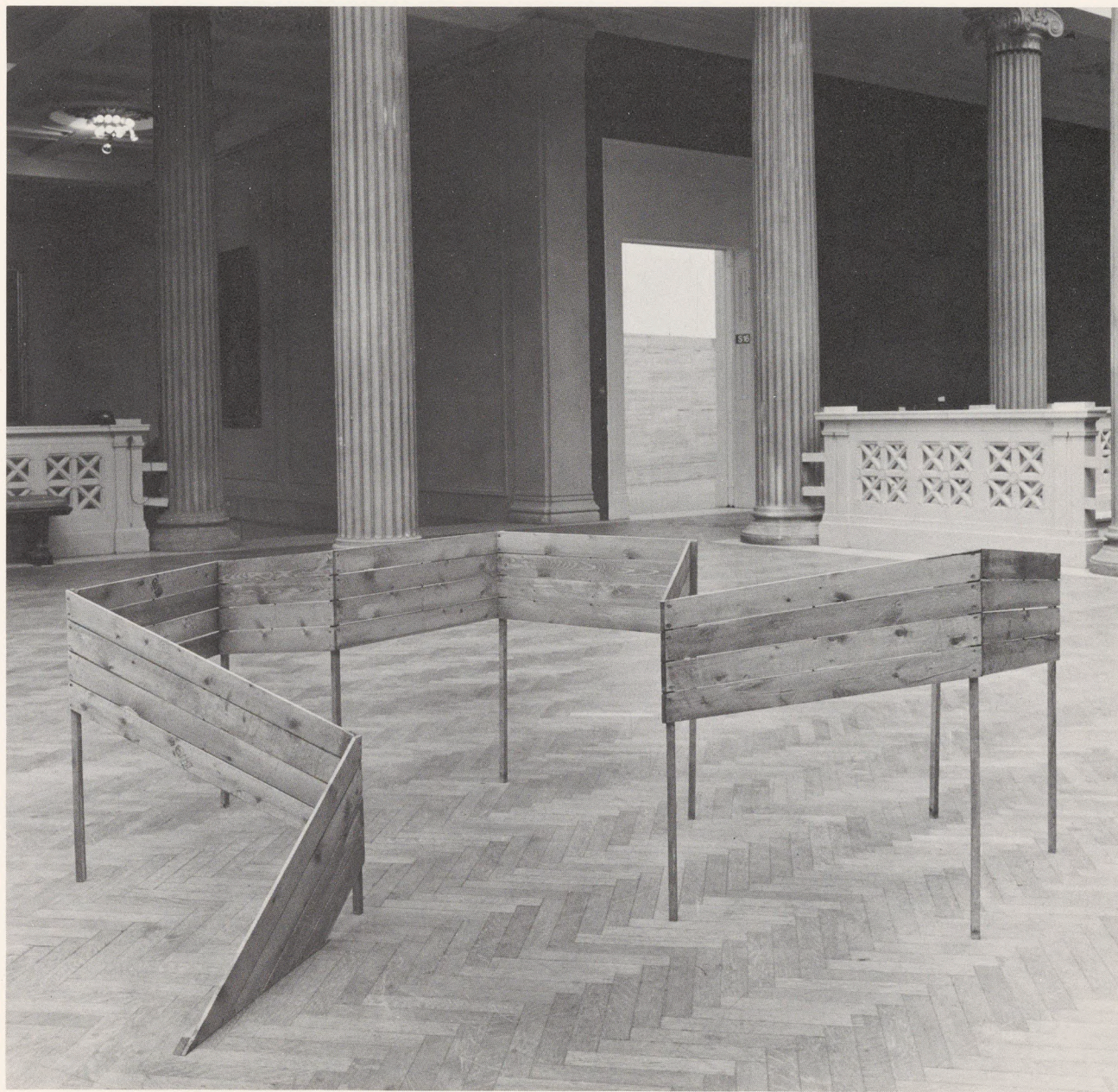
26. William Arthur Wiley, *Peter*



21. Hildegard van Roijen, *Conjecture*



8. Eugene M. Geinzer, S.J., *Siderocker*



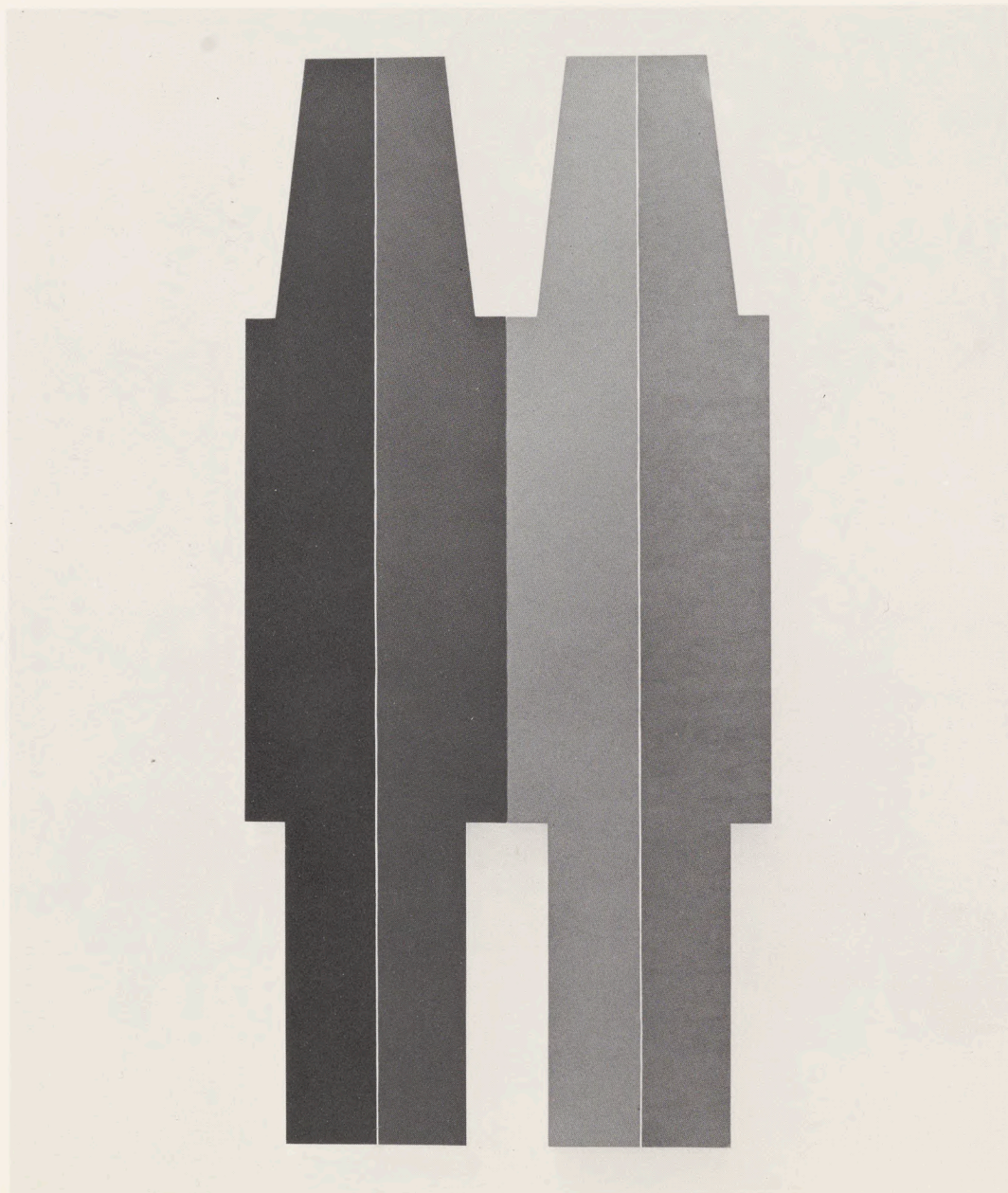
13. Stephen Ludlum, *Model for The Camellia Palace*



25. Genna Watson, Detail from *Extension*



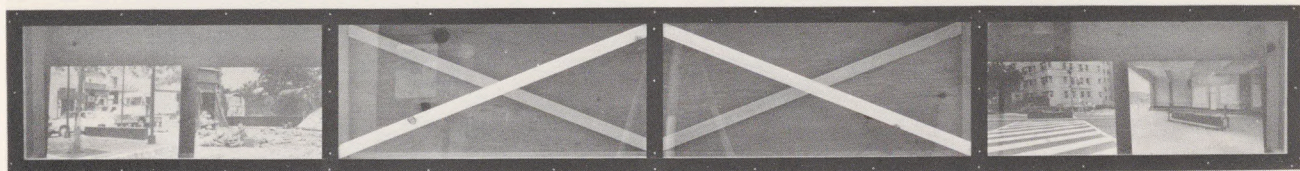
4. Nil Felts, Mickey Mouse Mummy



16. V. V. Rankine, *Stand*



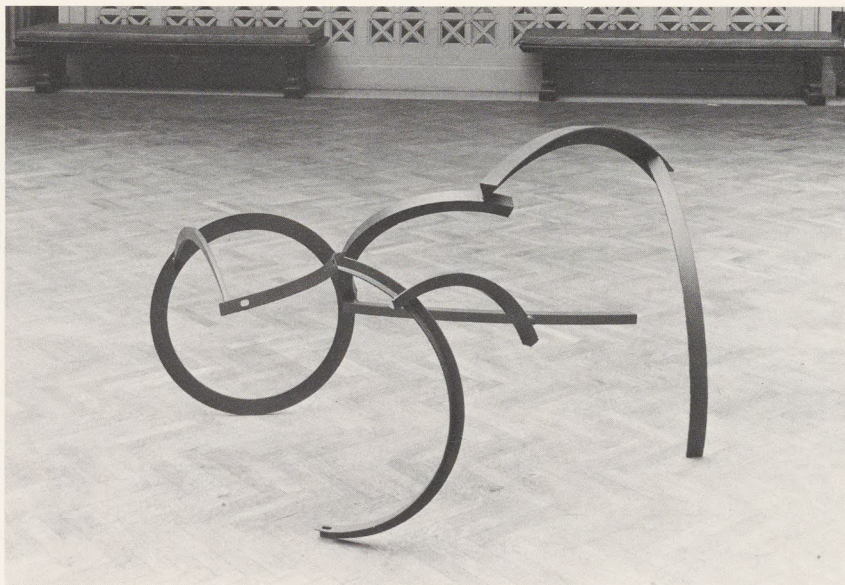
2. Janos Enyedi, *Bessemer Curtain*



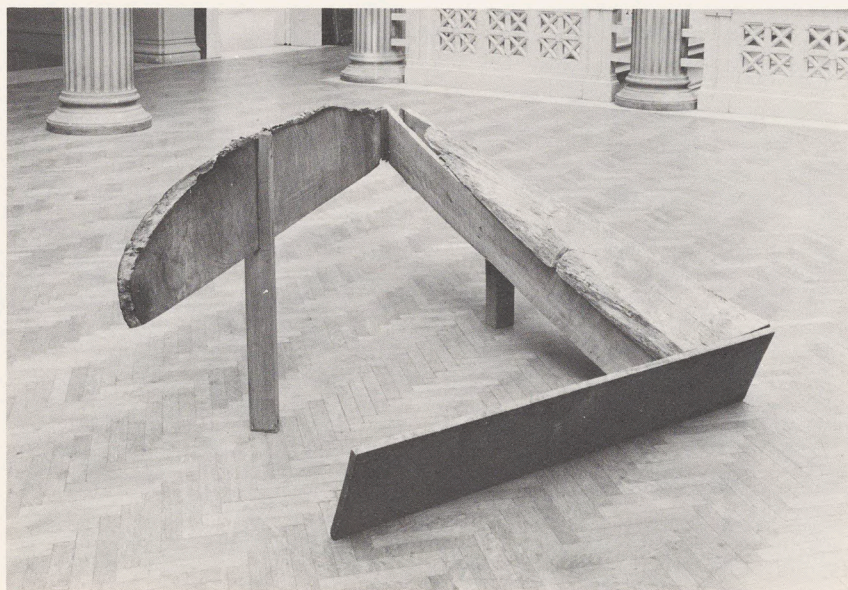
5. Peter C. Fleps, *Untitled*



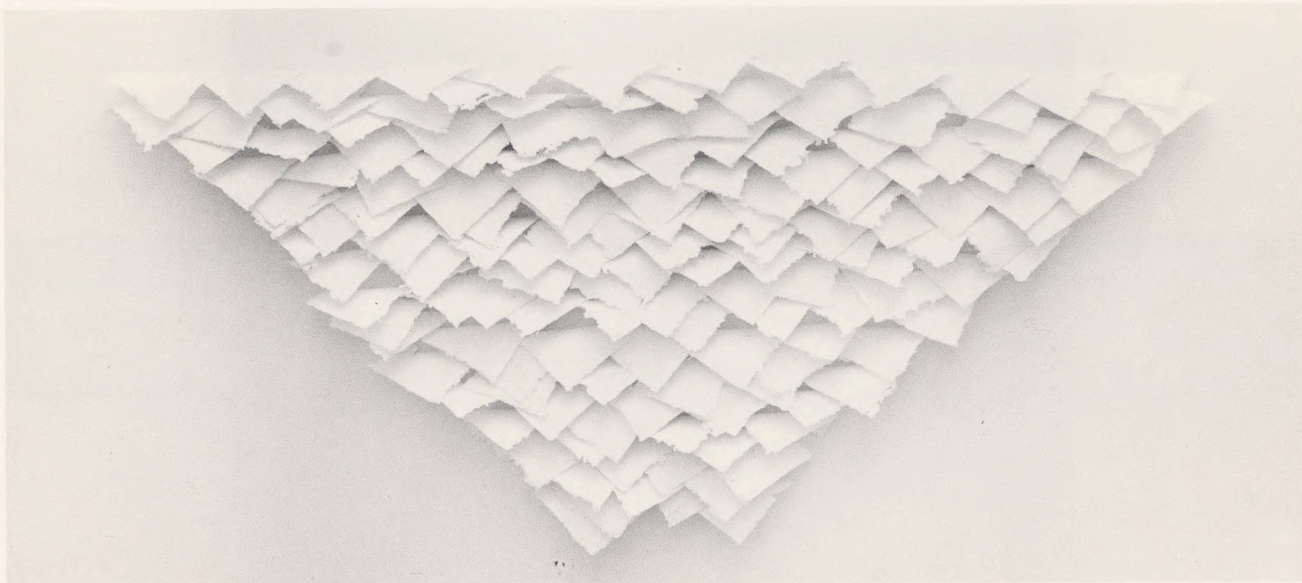
9. Vanessa Guerin, *Study for a Solemn Shoe-shine Service*



24. Nick Ward, *Vermillion Sunset*



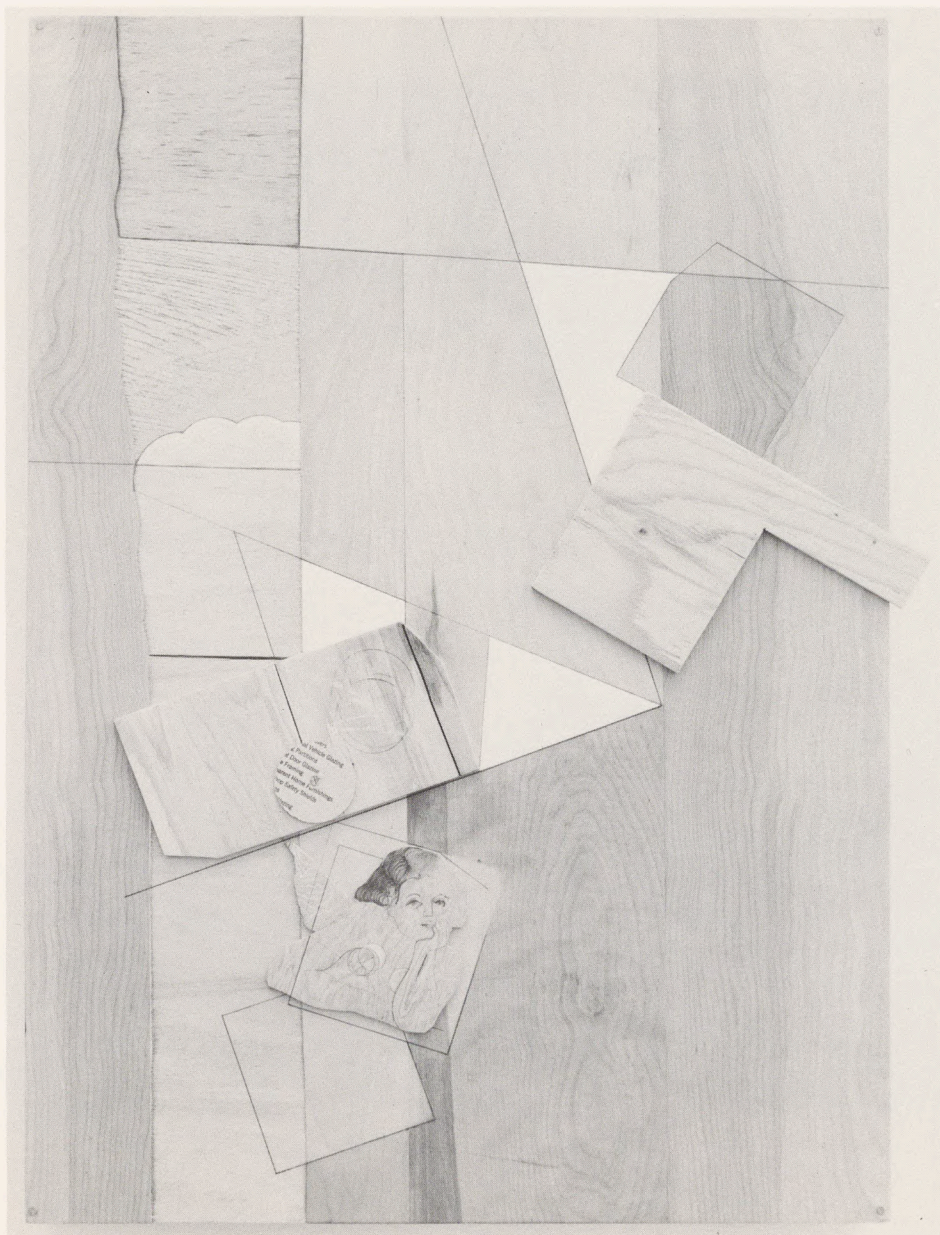
19. David Staton, *Landscape*



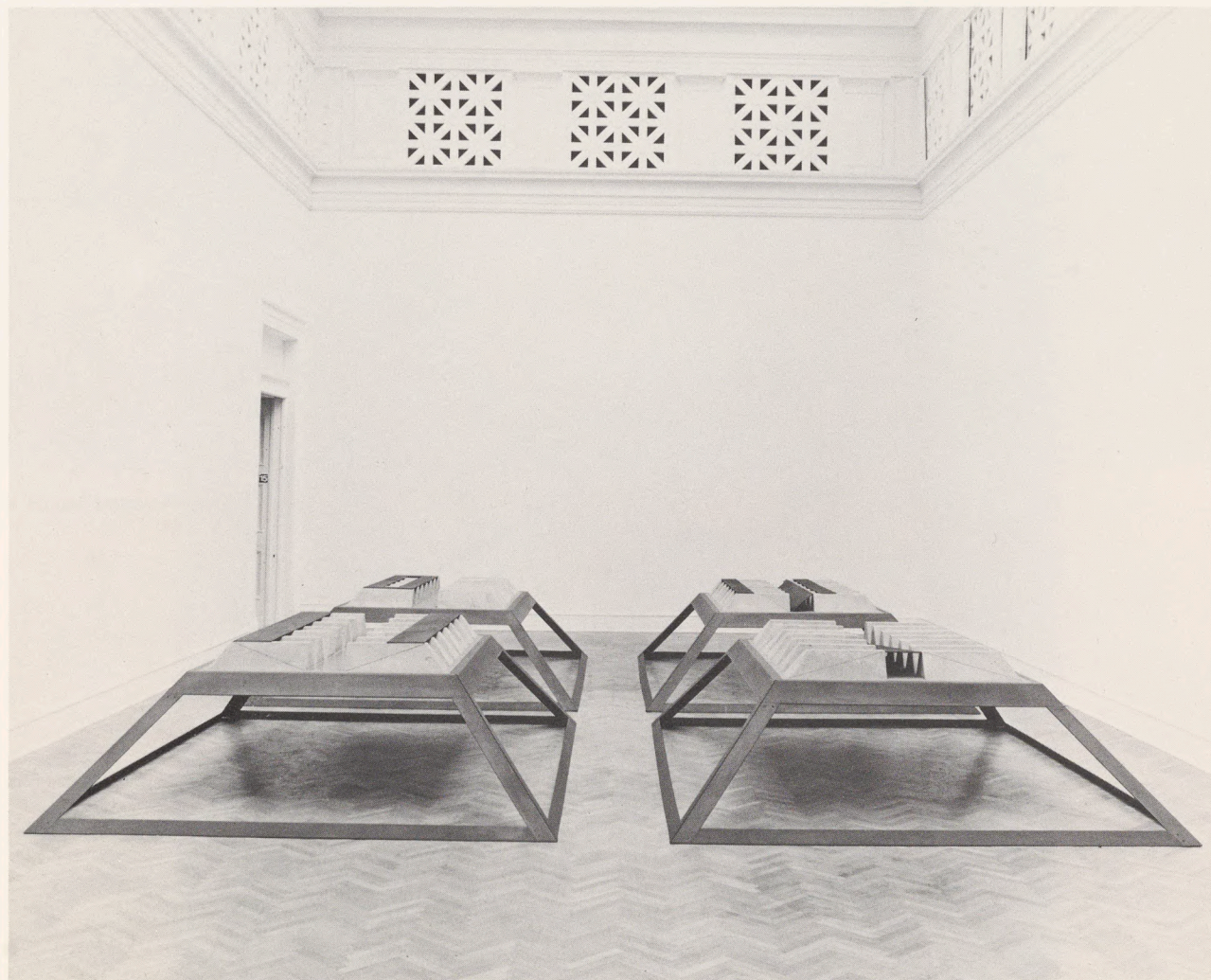
20. Hilda Thorpe, *Rhea*



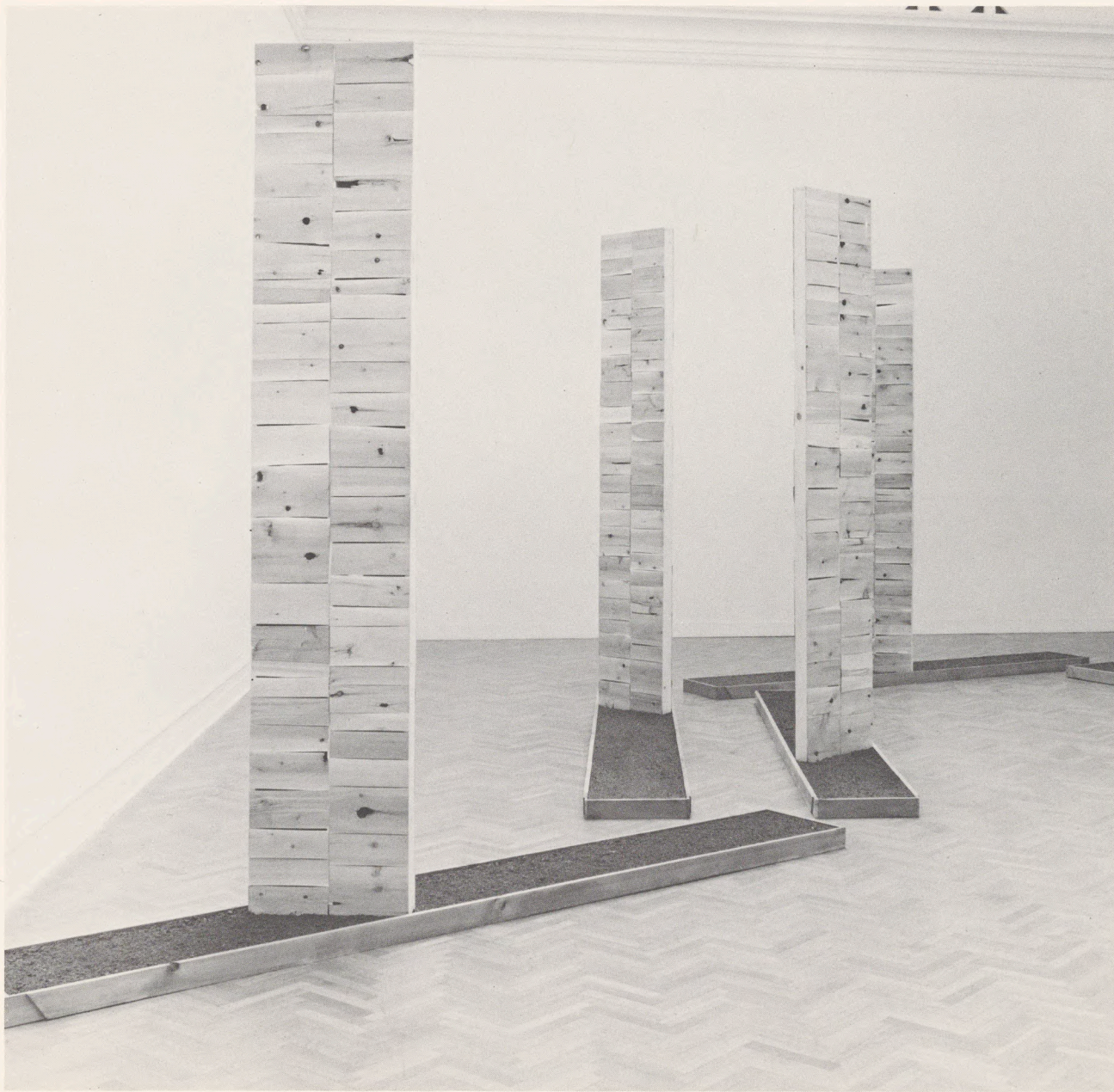
11. J. Blevins Kirby, *Accident Investigator Trench Coats — Night and Day*



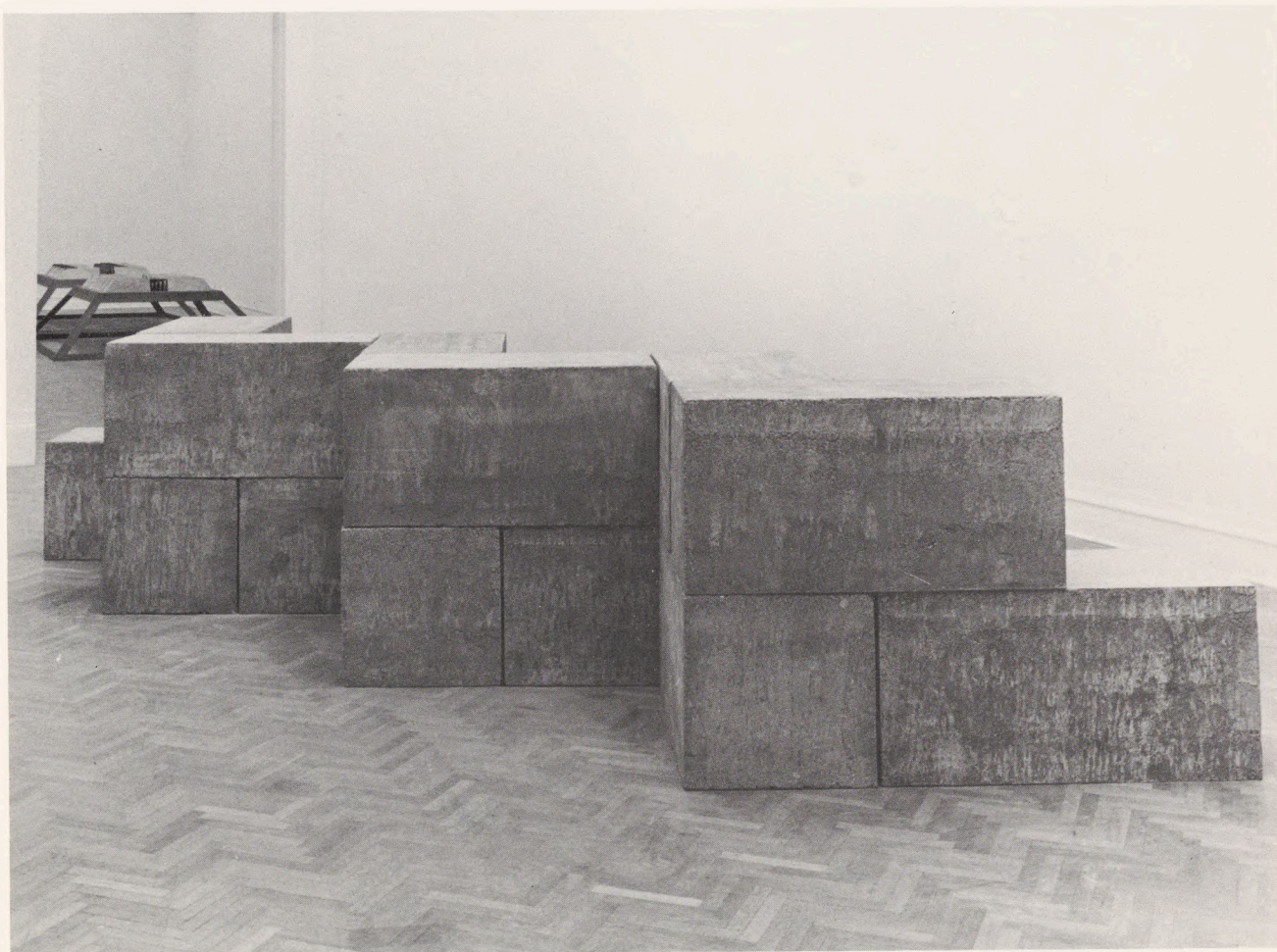
18. Joan Marsh Smith, *Angelic Wood*



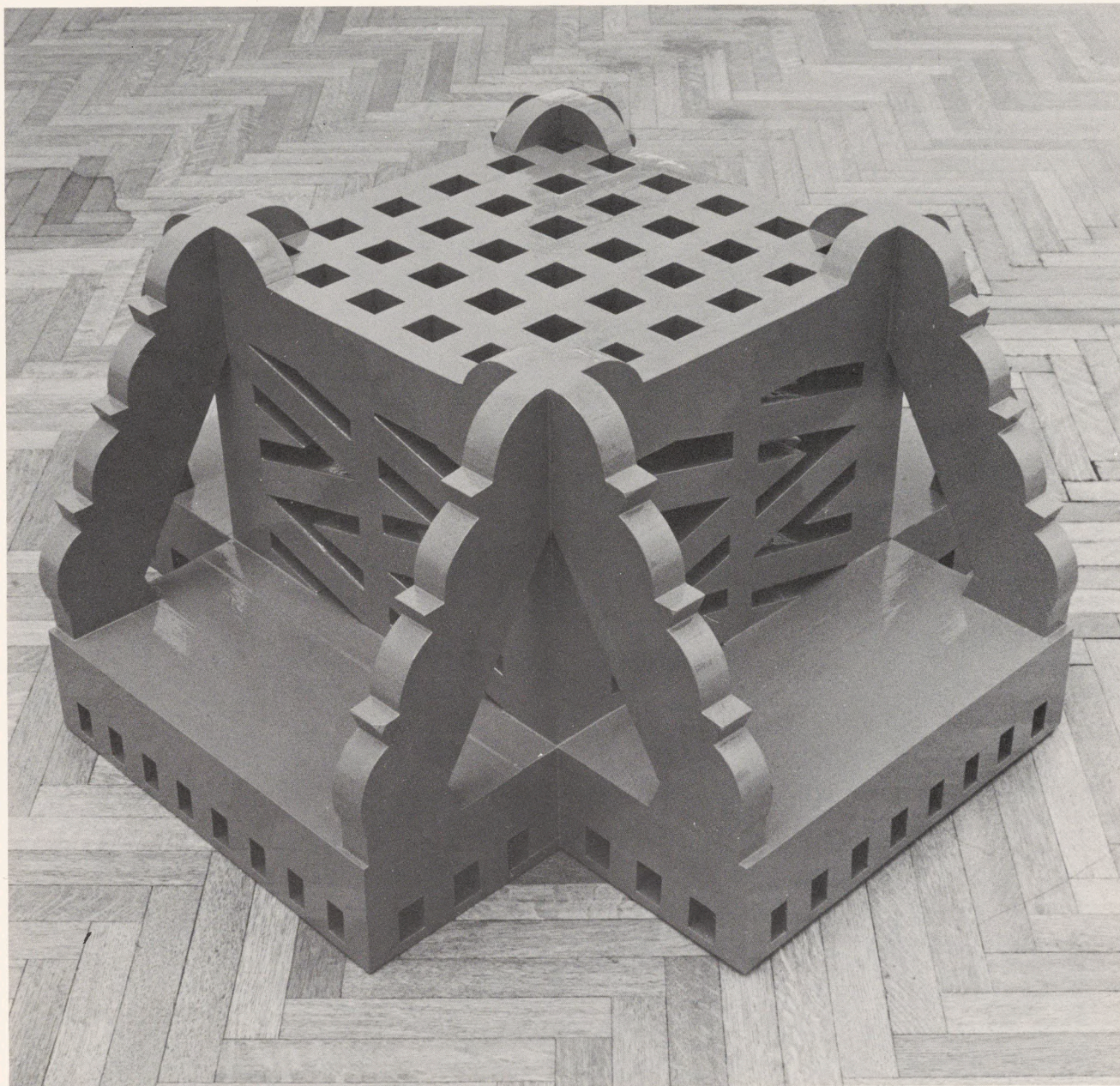
17. Jim Sanborn, *Quadrant*



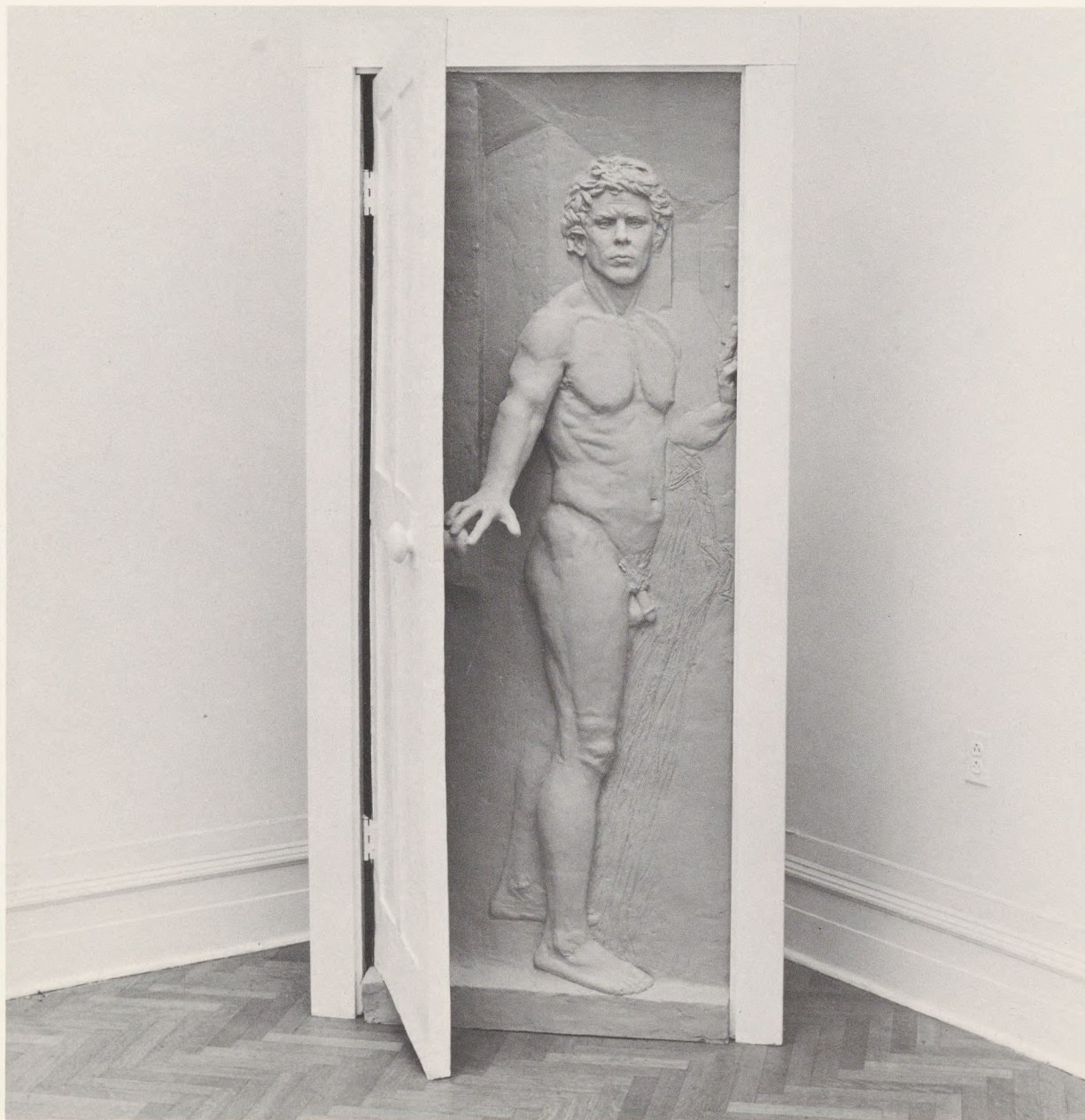
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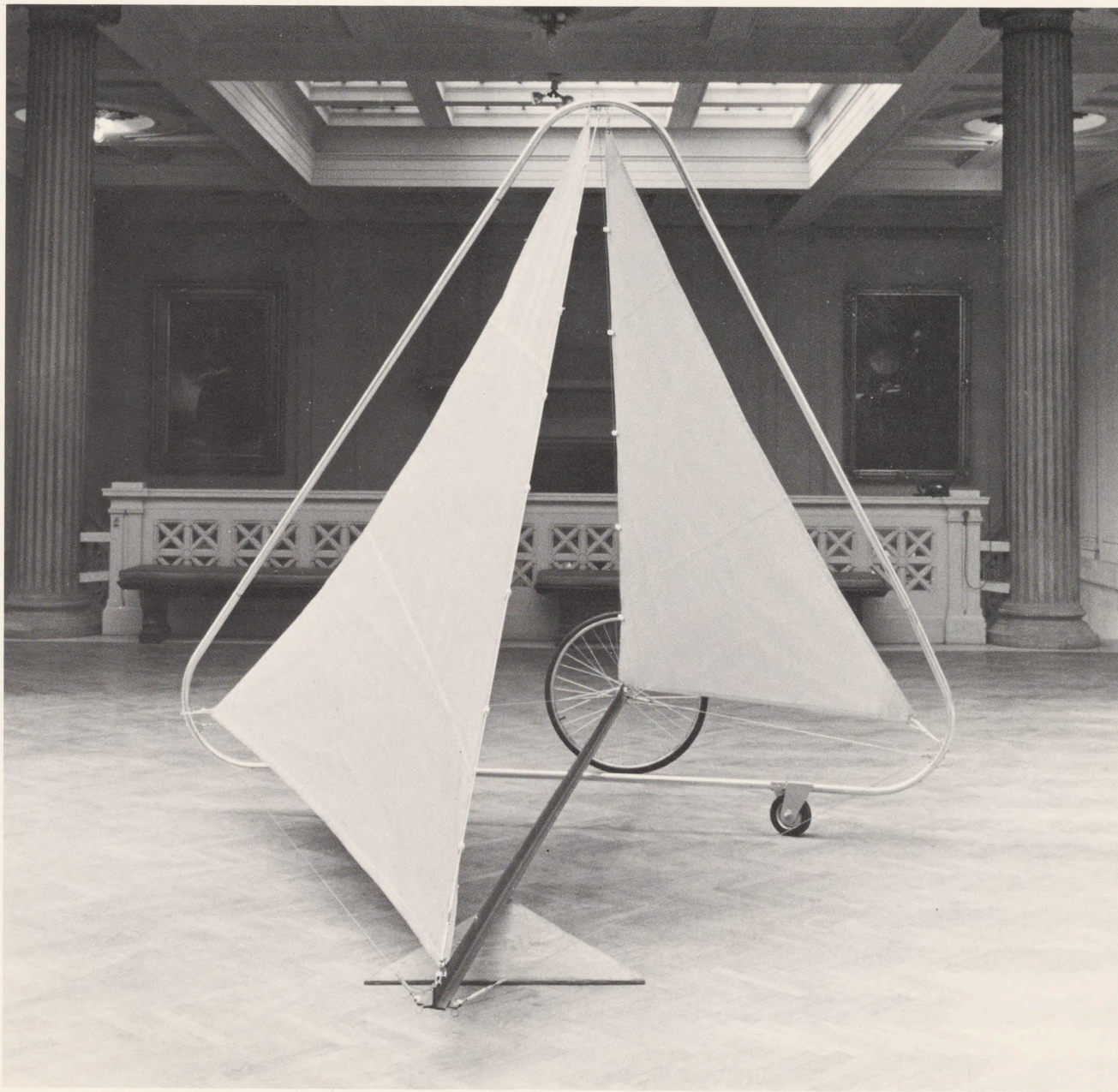
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